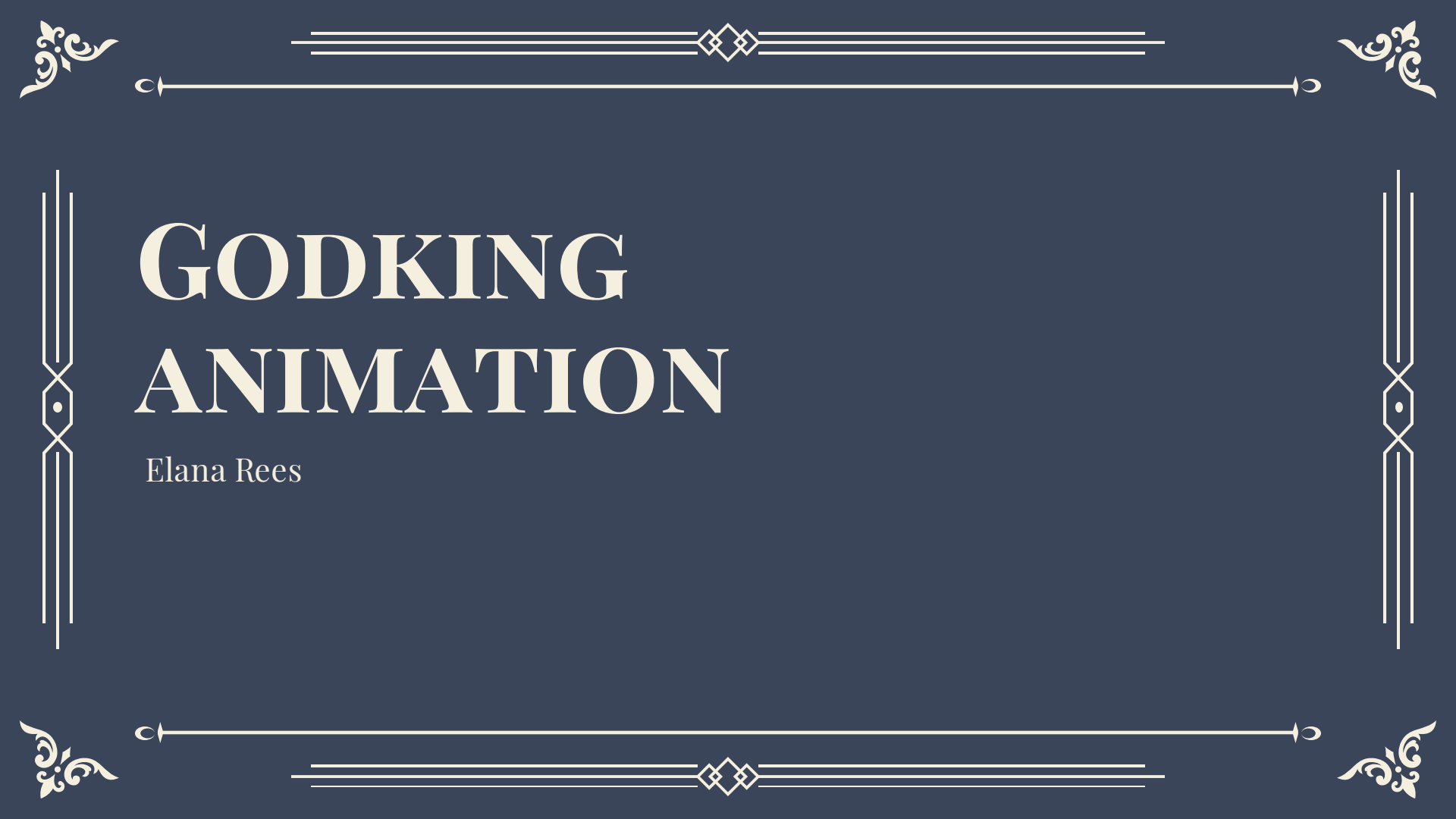




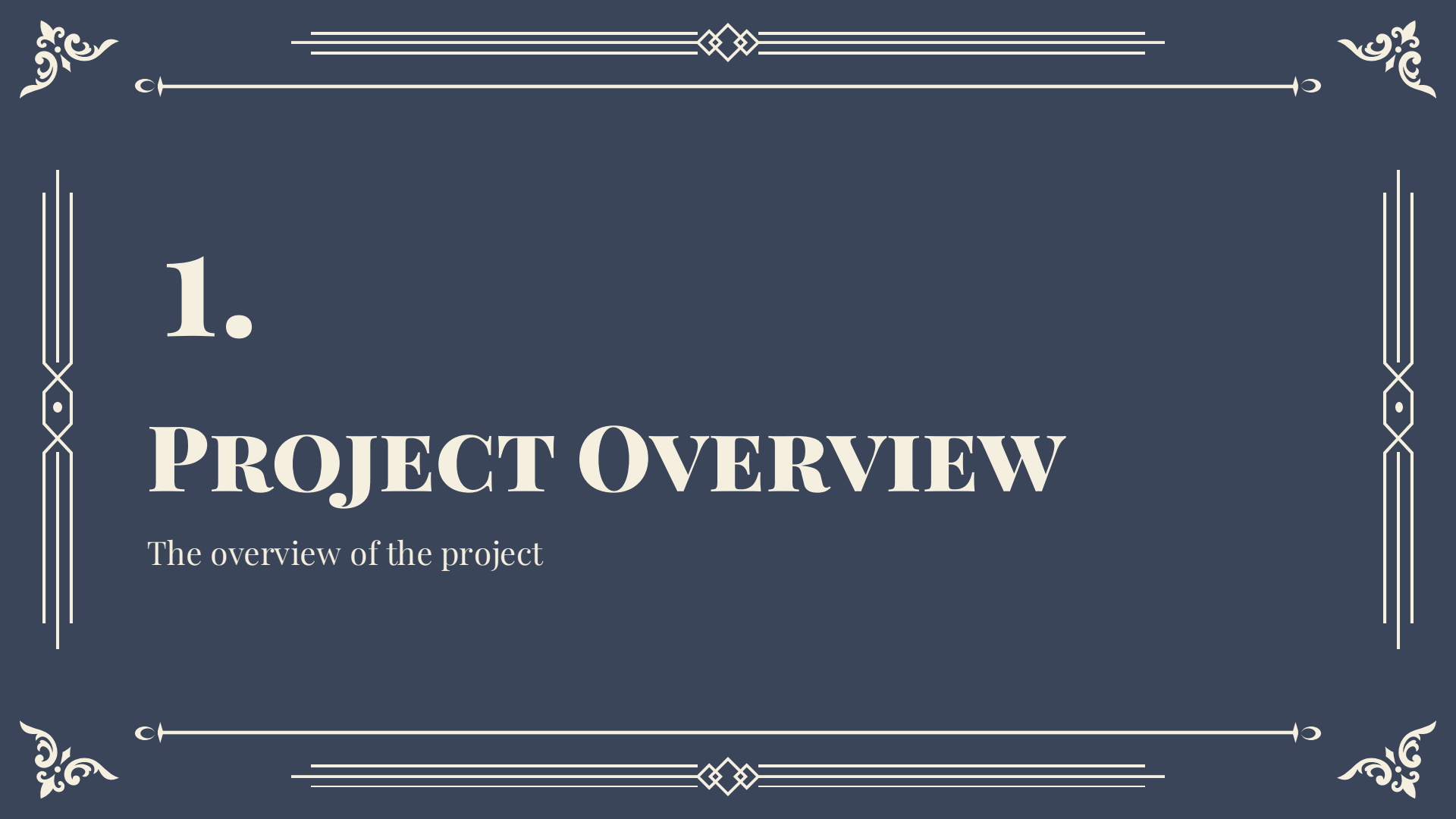
GODKING ANIMATION

Elana Rees



CONTENTS OF THIS PRESENTATION

- ❖ Project Overview
 - ❖ Title Card
 - ❖ Storyboard
 - ❖ Research
- ❖ Chosen Medium
 - ❖ Live2D Cubism
 - ❖ Bibliography



1.

PROJECT OVERVIEW

The overview of the project

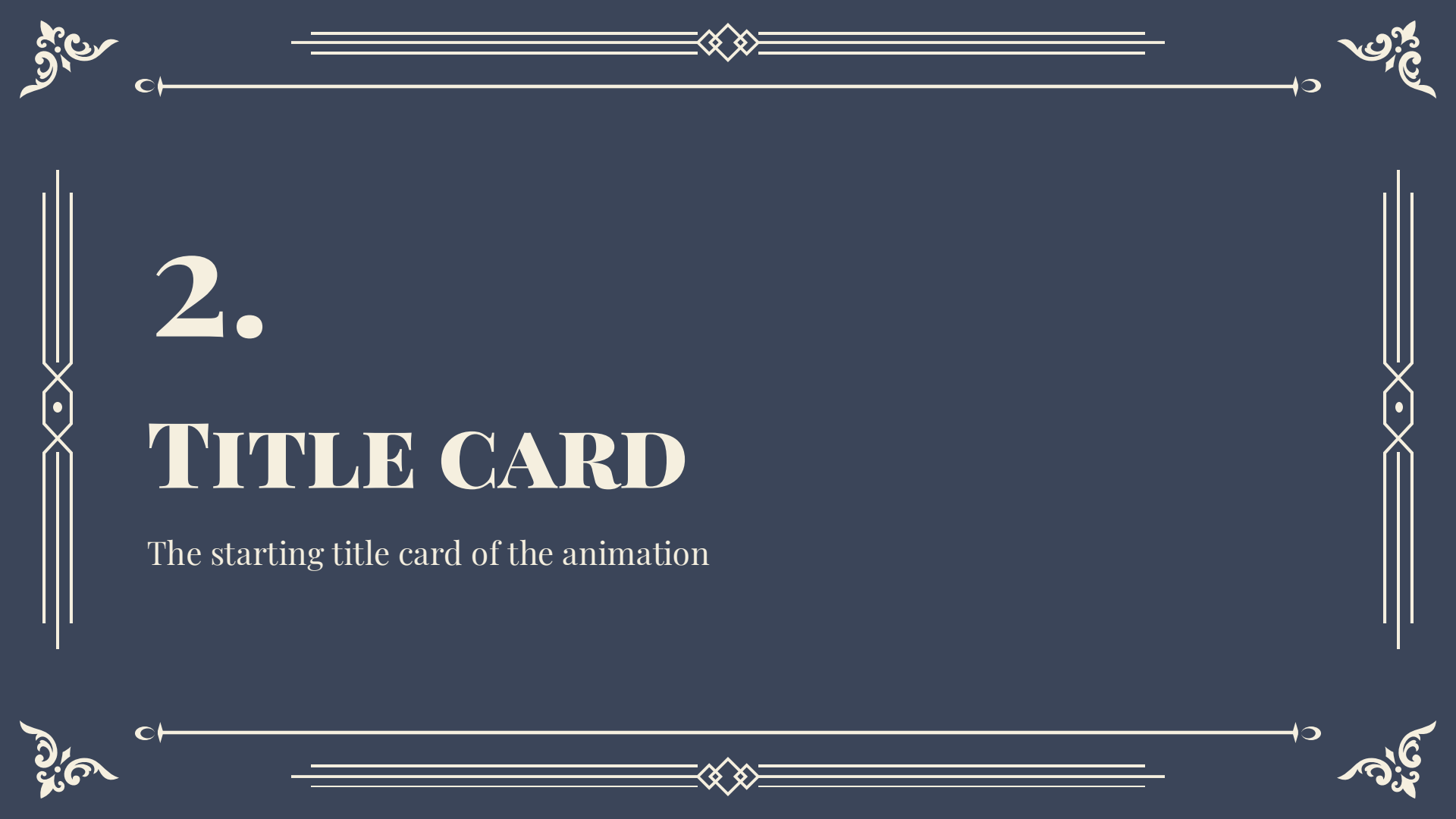
PROJECT OVERVIEW

The project will expand on the dissertation research by investigating new ways of expressing narrative and character through movement as apposed to simply aesthetic design.

Using a character which will be designed for the dissertation project, this project will expand upon its design through movement. Research will be conducted in different methods of expressing monster-like movement through a humanoid body.



(Image 1: Witchking of Angmar [1])



2.

TITLE CARD

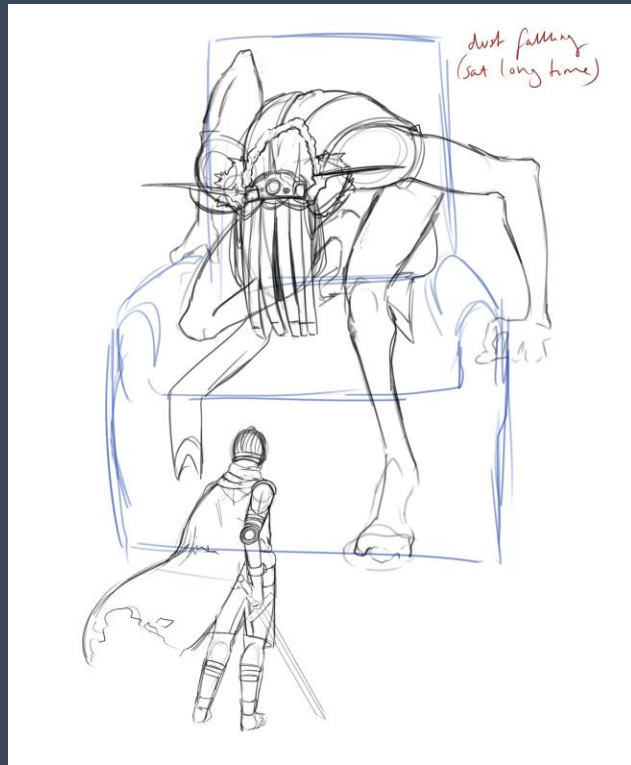
The starting title card of the animation

TITLE CARD

This is the title card of the animation. This will be much like the starting frame of the animation, setting the tone of the animation.

This works as a good start to the animation. When creating a sketch of a title card, using different coloured lines to differentiate moving objects from each other helps to plan the animation.

Creating a flat coloured version of the title card can assist in planning the design and colour scheme of the animation.





3. STORYBOARD

The project storyboard

STORYBOARD

For the project, some storyboards of scenes from games and movies have been studied to further improve the project's own storyboard.

Research was conducted into two scenes, one is a scene from the Lord of the Rings movie trilogy. It is a scene in which the characters Aragorn and Arwen share a conversation.

Additionally, a scene from the game trilogy Dark Souls was studied. The studied scene is the introduction cinematic to the enemy boss 'The Dancer of the Boreal Valley'.



(Image 2: Dancer of Boreal Valley Intro sequence [2])

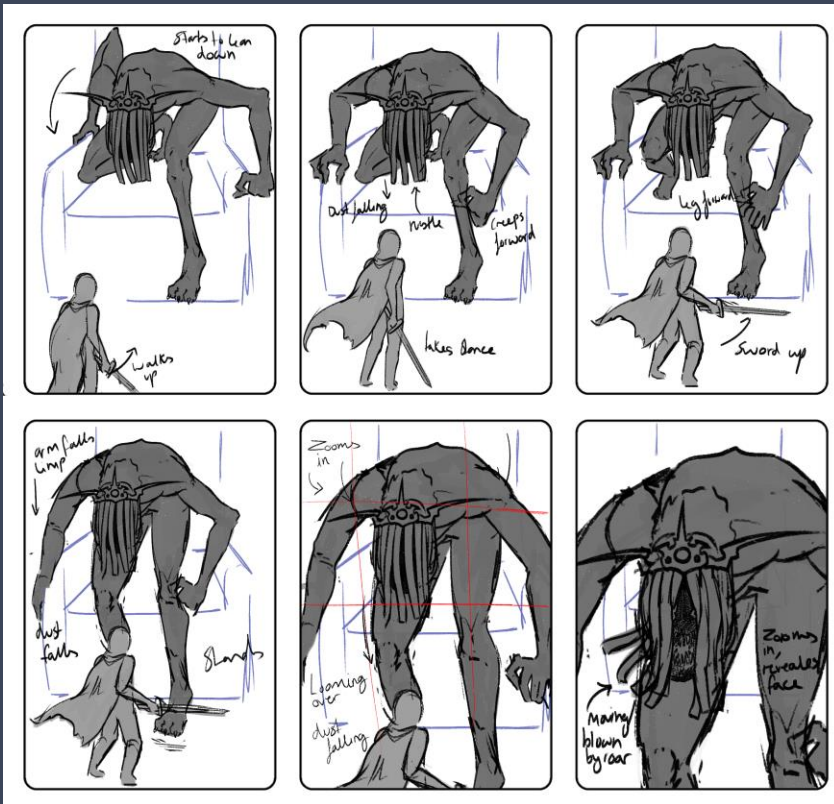


(Image 3: Aragorn and Arwen conversation scene [1])

STORYBOARD

By studying storyboards from pre-existing successful scenes, efficient pacing was learnt for this project. Furthermore, inspiration was taken from the different dynamic angles and how they fit together in the scenes studied.

Using this knowledge, a storyboard for the project was created as a guide for the final animation.





4. RESEARCH

The research conducted for the project

RESEARCH

An interesting observation made from the research was the use of movement to evoke feelings of unease and fear in the audience.

This can be seen in the animation of 'The Dancer of the Boreal Valley'[1] as the character has in-human movement causing discomfort and unease in the viewer. This is further amplified by the humanoid structure and appearance of the character, giving a sense that something is not right.



(Image 3: Dancer of Boreal Valley concept art [3])

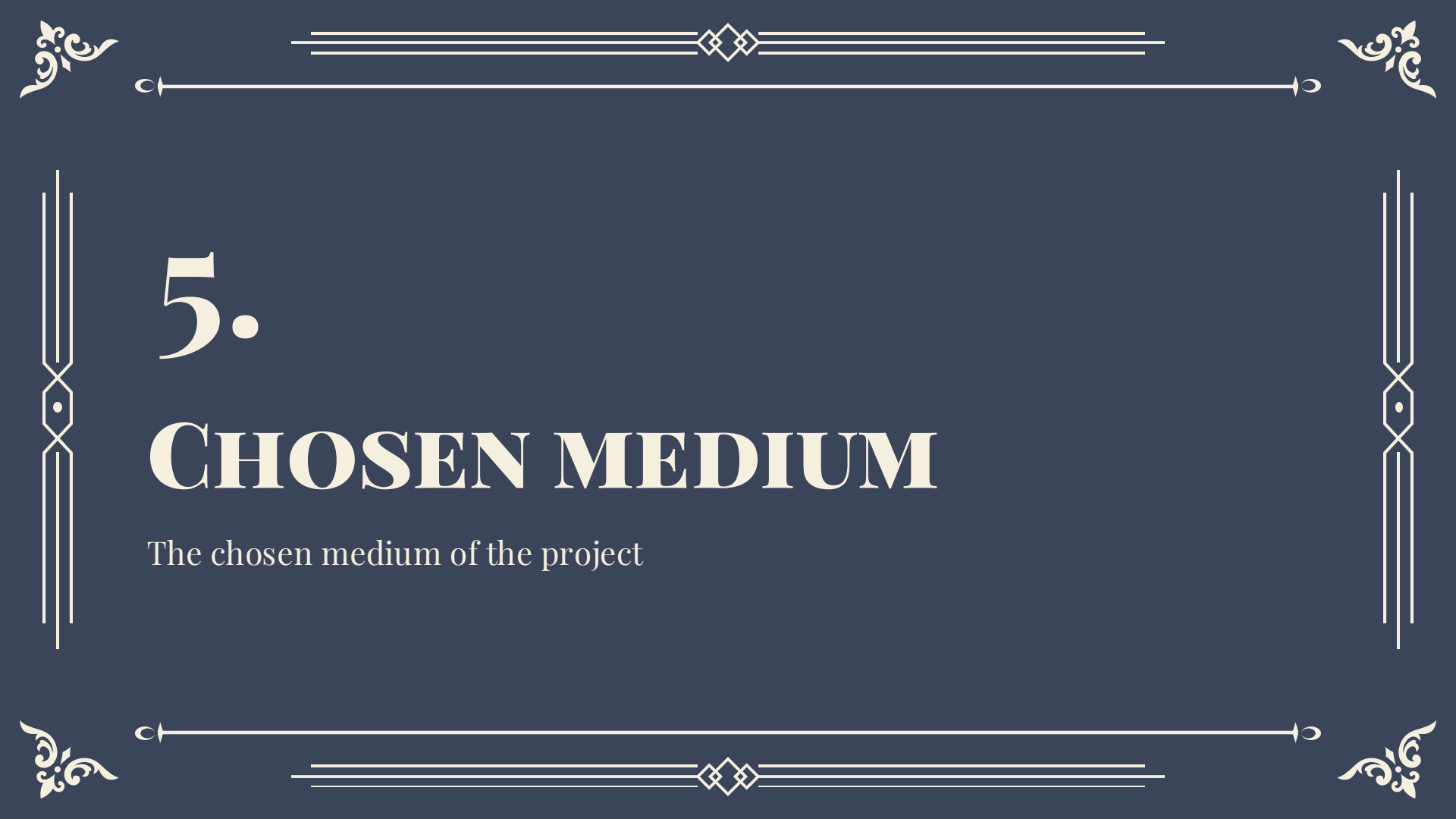
RESEARCH

This phenomena is a theory called cognitive dissonance.

'This theory suggests that when we encounter information that conflicts with our existing beliefs or values, we experience a sense of discomfort or dissonance.'^[2]



(Image 4: Dancer of Boreal Valley screenshot ^[1])



5.

CHOSEN MEDIUM

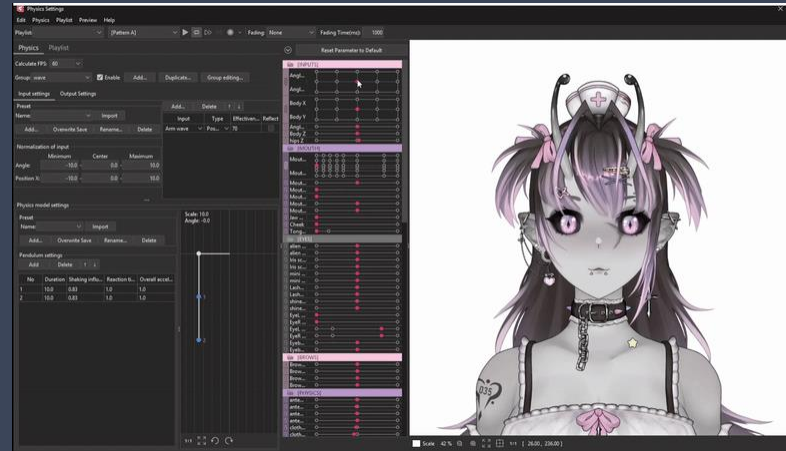
The chosen medium of the project

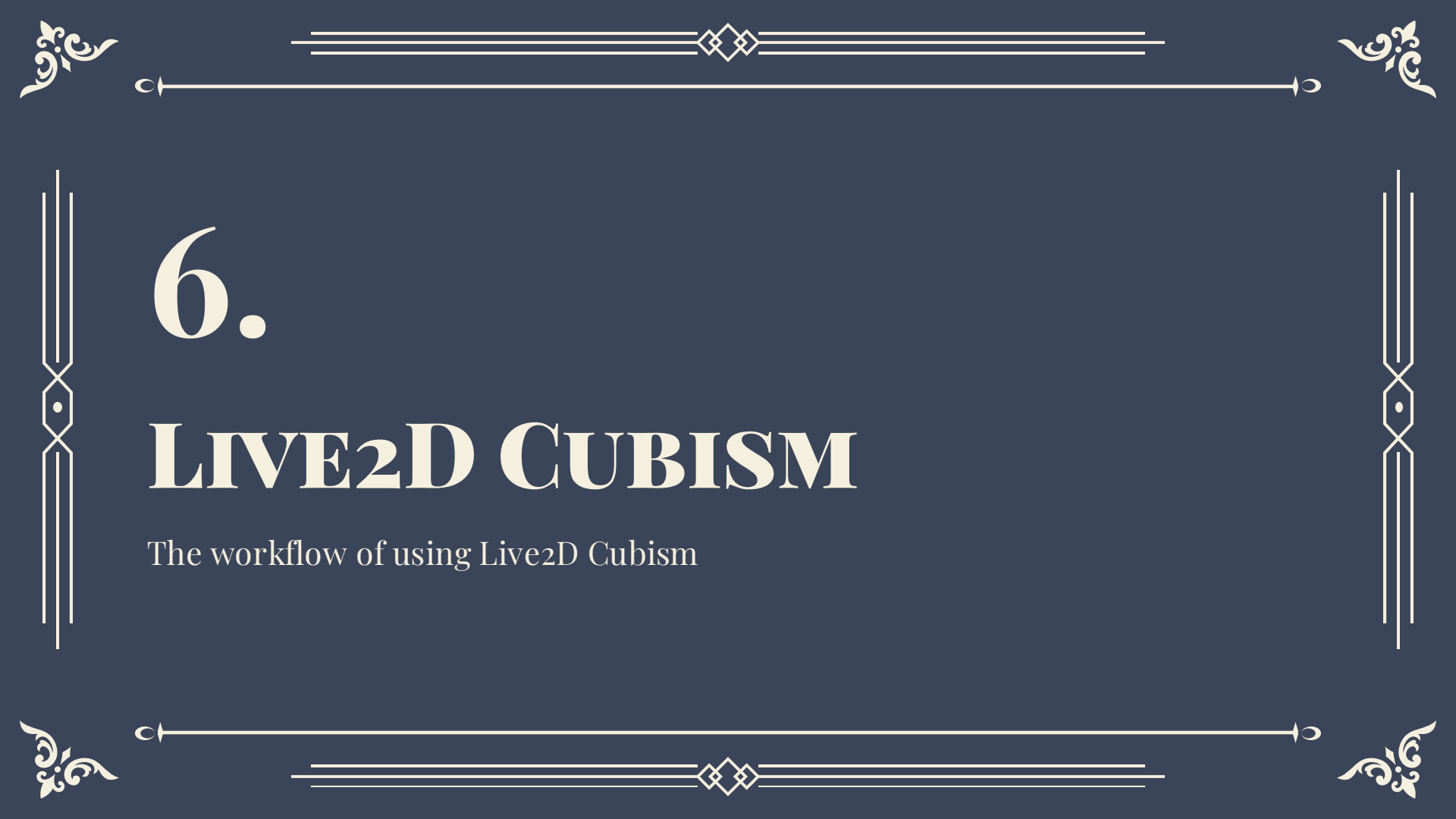
CHOSEN MEDIUM

The animation will be done using fully rendered 2D artwork.

By using a software called Live2D Cubism, this artwork can be animated by hand and adapted to 2.5D, creating in depth and complex animations in full colour.

Furthermore, the software will allow for physics to be created and simulated, further pushing the realism and depth of the animation.





6.

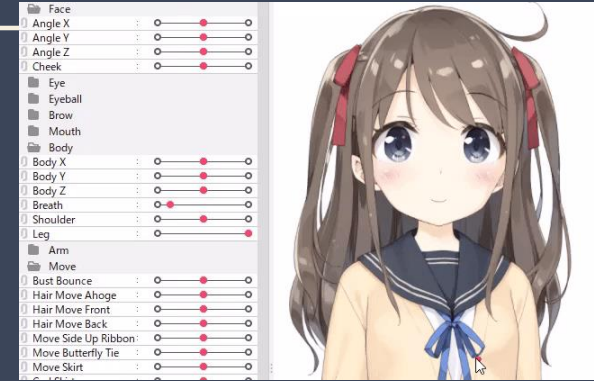
LIVE2D CUBISM

The workflow of using Live2D Cubism

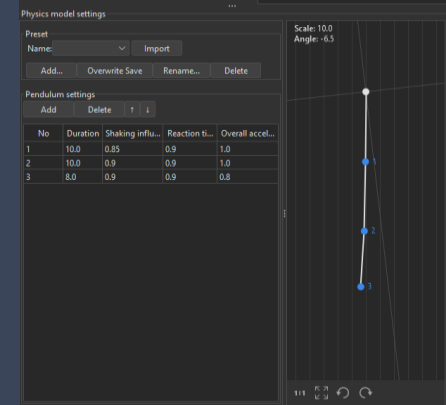
After utilizing the title card as a base for the illustration of the animation, the moving pieces of the illustration will be cut and separated, and then given a 'mesh' in the software. This allows for them to be animated.

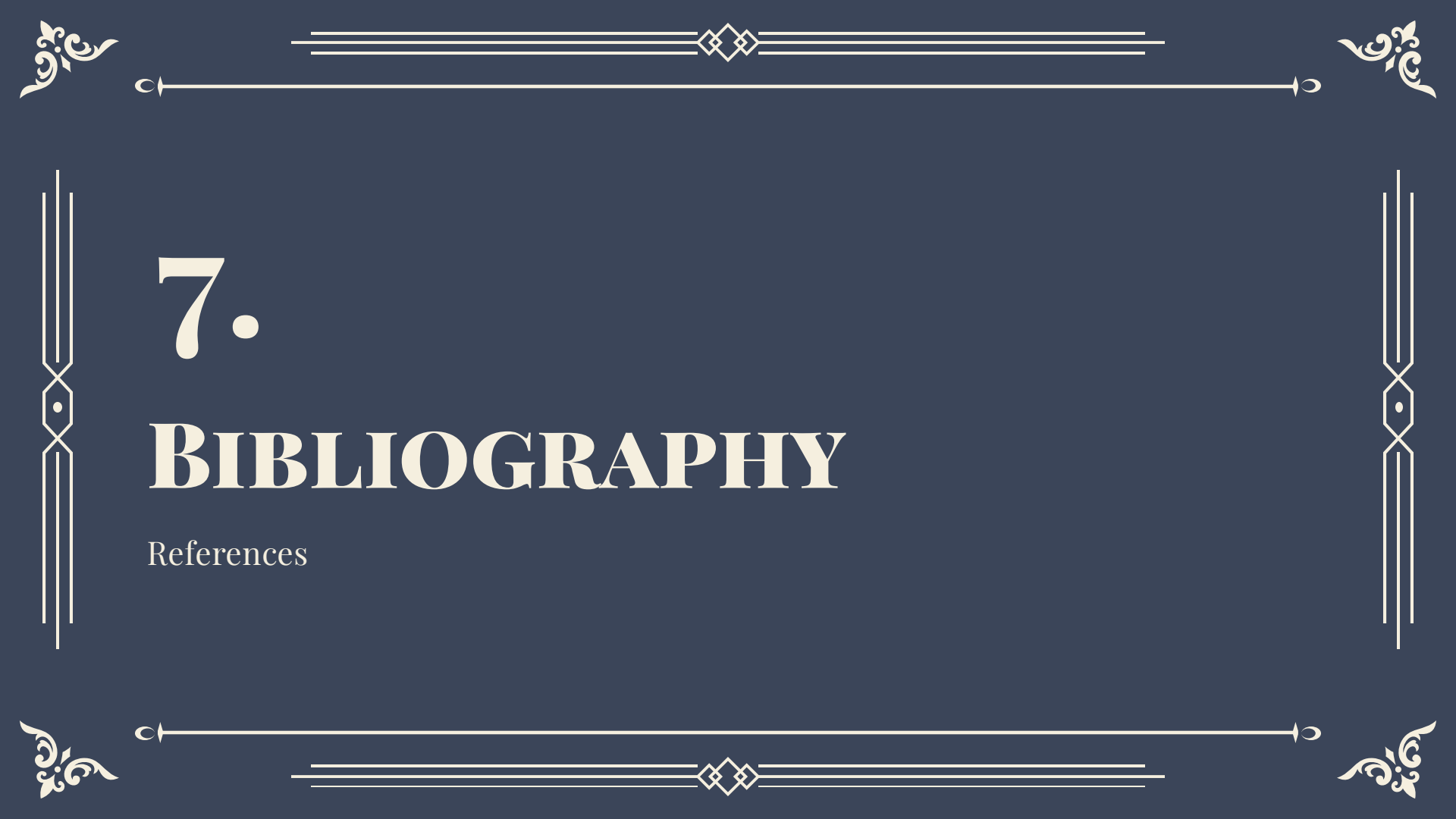
Using the storyboard as a guide for the project, a rough animation will be created without physics in Live2D Cubism. This will be done by warping and moving the meshes, creating a 2.5D illusion and movement in the character.

When satisfaction is achieved with the base animation, physics will be animated to add further depth to the animation. These minor physics animations can then be linked to the main movement, creating a more 3D illusion and realistic physics simulation.



(Image 5: Live2D Cubism physics example [4])





7.

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[1] FromSoftware. (2022). Dark Souls III. Tokyo, Japan. (Accessed: 30 October 2025).

[2] *The Psychology of Animation: How It Impacts Our Emotions and Behavior* - HOUND STUDIO (2023) HOUND STUDIO. Available at: <https://hound-studio.com/blog/the-psychology-of-animation-how-it-impacts-our-emotions-and-behavior>. (Accessed: 1 November 2025).

IMAGES

[1] *The Lord of The Rings the Fellowship of the Ring* (19 December 2001). (Accessed: 1 November 2025).

[2] FromSoftware. (2022). Dark Souls III. Tokyo, Japan. (Accessed: 1 November 2025).

[3] *Dancer of the Boreal Valley Concept Art - Dark Souls III Art Gallery* (2025) *Creativeuncut.com*. Available at: <https://www.creativeuncut.com/gallery-30/ds3-dancer-of-the-boreal-valley-concept.html> (Accessed: 3 November 2025).

[4] Live2D Inc. (2006). Live2D Cubism. Tokyo, Japan. (Accessed: 3 November 2025).



THANK YOU FOR LISTENING!